



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

RESIDENCE OF HON. OLIVER AMES,  
BOSTON.

BY MARION A. MCBRIDE.

ONE of the finest houses in the country is the new residence of Hon. Oliver Ames, of Boston. Departing from the picturesque and artistic fancy, the house presents a massive and grand appearance, the form being nearly square, with sharp corners, the front being regular, without balconies or bay windows. The location is on the corner of two avenues, noted for their width and beauty. The views from the house are extensive, commanding a wide range of hills and gentle valleys, while across the water there is a picturesque outlook, with merry waves rippling in a glow of color, or darkening in a storm. The house material is brown stone, of fine grain and deep rich color. The first story is surmounted by a carved cornice, the second story shows a drooping cornice, while the third and last story is very effective with dormer windows that are carried high on the outer corners of the roof, the centre showing clustered windows that are lower in form with sharp, clear-cut angles well defined against a back-ground of red slate. Tall, square chimneys, carried up on the outside of the house, bear elaborate ornamentation of terra cotta.

The front entrance is gained by low, easy stone steps to the double door which is sheltered by a broad portico of stone, elaborately carved. The vestibule is of rich inlaid marble, while the entrance hall carries out the same scheme of color in warm red and brown marble, with a touch of golden hue, which is kindled into changing light and shade by the flood of light which pours through the dome of a recess at the end of the hall. Opening from this, on the left, is the grand hall, finished in cherry. The doors opening from the hall are square in form, with a true arch over the top, bordered by square carving, that is cut through in the corners, while the top space is plain. On the right of the hall the stairs are placed, the whole ascent being hidden by an elaborately-carved screen of cherry, that is placed on a broad platform at the foot of the stairs. Opposite the stairs a large mirror reflects the beauty of the hall, and branching gas jets are placed on either side. The walls of the hall are rich with paintings and statuary. The rich color of the wood, the heavily-defined outlines, the glimmer of adornment, make this interior remarkably rich and deep in tone, contrasting vividly with the suite of brilliant rooms that open from it.

Upon the left is located the drawing-room, which is very delicate in treatment and color. The ceiling shows a golden background, broken by lines of dark color, with conventional designs thrown over the surface. The center, about the gas, is a network of golden cords; the border of the room is square in form, with deeper tones of color, outlining the carved cornice, with drooping designs in red and blue held by chains of gold. A deep frieze is of yellow with a delicate tracery of red thrown across it. The mantel is of carved Caen stone, a band of gold outlining the fire-place. Above the mantel there is built into the wall a broad French plate mirror, above which springs a canopy top supported by delicate pillars of square form. On the left of the entrance there is a dainty cabinet for bric-a-brac, painted in delicate yellow, matching the wood-work of the room. This room is dainty in color; the furnishings will deepen the tone a trifle in elaborate draperies. The library occupies the corner of the house, and is finished in bronze and brown, the wall showing a touch of warm color in the square forms of maroon and gray introduced in conventional form. Heavy carved molding and cornice, with mantel of carved stone. The music room is

artistic in design, harmonious in color, and graceful in execution. The woodwork is of pale olive, the window and door-frames showing delicate designs wrought in gold. The frieze is deep, with a back-ground of tender blue, representing the sky of midsummer, across which soft white clouds are drifting. Groups of children at play with butterflies, and others in the merry romps of childish sports, touch the picture with active life in its most charming conception. The ceiling of the room is of gold, with a

centre of cream color, over which are floating golden figures in relief. The reception parlor is finished in brown and gold; the base of the room is of deep brown, carried high on the wall space; a broad frieze of metallic stucco in shades of olive; the ceiling of gold and cream, the border showing female figures in relief, amid conventional designs.

The dining-room occupies another corner, having a sunny exposure and fine water views. The room is finished in oak, the walls paneled in a plain fashion, surmounted by a narrow

carved cornice. The windows have square supports and carved roll borders. The corners are filled by large square posts, which are carried to the ceiling, and surmounted by carved male and female heads. The ceiling shows square panels of oak, with sharp cut edges; the room is finished throughout in natural oak coloring. The fire-place is broad, and shows a handsome piece of carving in relief.

The second floor contains six chambers, with dressing-rooms attached. The third floor has three chambers, while a large musical studio occupies the sunny corner overlooking the avenue and surrounding country.

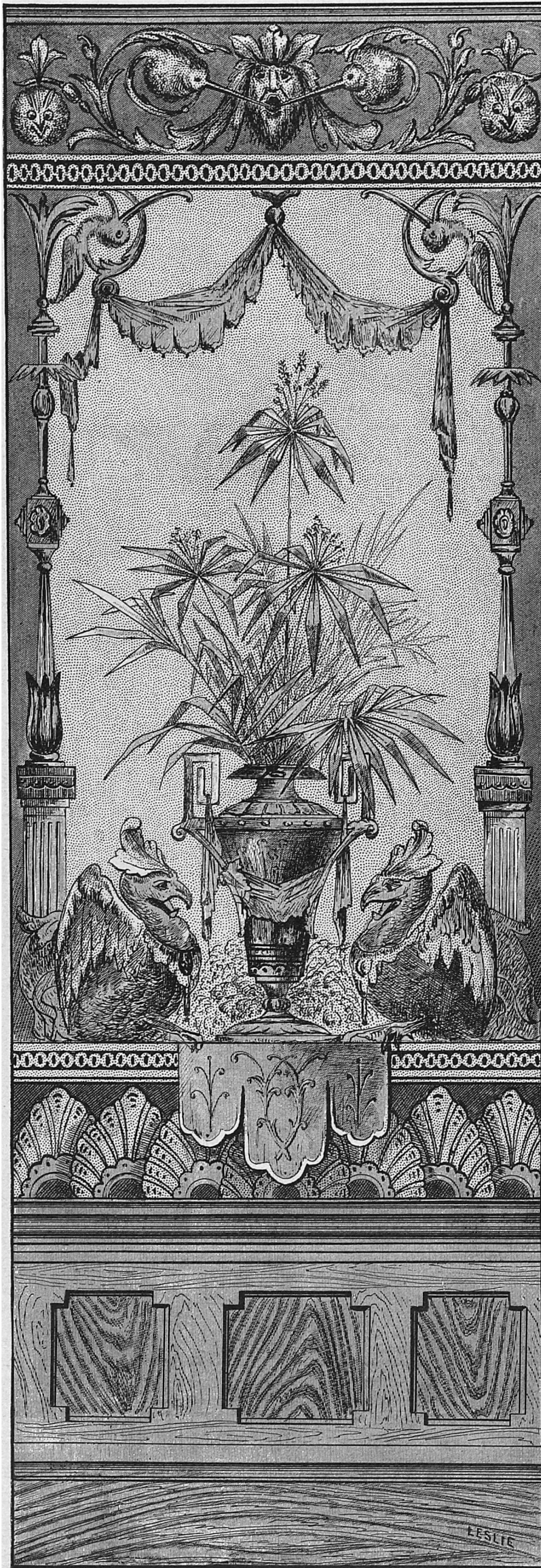
The basement is fitted with a billiard room, which occupies the entire front, while servants' rooms and laundry are placed at the back of the house. Everything about the kitchens and house-keeping department is fitted with peculiar beauty and good order.

The house is so constructed that floods of sunshine enter it from all sides. The architect has introduced at the back a great many narrow windows, which are generally arranged in sets, placed so that they open into halls and stairs from the ground to the roof. The structure is massive in every particular, and gains its extreme beauty from the artistic treatment of the interior, which presents magnificent schemes of color and elaborate carving.

On the first floor the rooms are all connected, and also open into the grand hall, so that the contrasting harmonies prove very effective. The exterior is rich, and allows for wide range in window effects, produced by unique draperies of exquisite color. The house is the largest and most commanding in the city, and has wonderful capacity for elaborate furnishing, which will be carried out in a very luxurious fashion, with all the comfort and beauty that comes from proper use of form and color, in surroundings that are capable of bringing out the best points of artistic furnishing.

WITH a familiar warning example of Philadelphia before them, the Boston Art Club wisely shielded themselves from possible litigation when passing conditionally a resolution to appropriate \$1,000 for the purchase of pictures in the recent exhibition of the society. The money, nevertheless, was happily expended, the club being now in possession of three small, but very excellent pictures, selected by the special committee in the business, who had a disposition to claim the right of withholding from purchase, as implied in the resolution. Perhaps the best of these acquisitions is Mr. Charles F. Pierce's "Country Lane," which is a work of rare inspiration. Mr. Enneking's "November" is interesting from its purity of tone and attractive qualities generally. The remaining work, "On the Edge of the Woods," by Mr. E. L. Smyth, is the production of a man, as Carlyle might have said, "with eyes in his head," and who evidently is seeking all his force from nature rather than from works of other men.

WELL chosen landscapes! There is much meaning in these words. Landscapes should be selected always for their light and color effects, and never for the places and scenes they delineate. Views of places have no art interest or decorative value, unless painted primarily with color in view; art is not a gazetteer, nor a geography, nor a cyclopedia, nor a panorama, nor a register of facts.—*My Home; an Ideal.*



VESTIBULE PANEL, BY ARTMANN &amp; FRICHTLER.